

NORA TELLS ON HEDDA



"Hedda is true to type. So far as any 'Oriental lure' is concerned, there is none. She is the product of a decadent system of caste, only a part of her irritating affectation can be traced to her condition. By far the greater part is because, as she confides to Brack—for six months she has been bored to ennuil in the company of a social inferior, and the realization that she is irrevocably bound to this same creature—below her in caste—is driving her mad."

"With all her neurotic tendencies, however, she is languidly bored, never fidgety or visibly nervous, as a woman of less breeding might appear. That again is because of caste, because of the self-restraints imposed by the early training of the select school, which undoubtedly taught her the social graces if nothing else. At school, you must understand, the precept would be 'Whatever your feelings, you must never exhibit them, never above all, in the presence of a social inferior must you disguise emotion.' That precept kept Hedda outwardly calm and bored before the

"A Doll's House" in much the same vein—Hedda as aristocratic, Nora as bourgeois."

"No, indeed," flashed Nazimova. "It is absolutely impossible to consider them in the same breath. There is no question of caste in 'A Doll's House'—no basis of comparison on that ground."

"If you want to compare Nora and Hedda in any way it is difficult to find your premise. There is little to compare or contrast. Why will people insist upon studying them instead of merely going to his plays to enjoy them? Why do they ask, 'Is this heroine like that?' 'Is this situation analogous to that?' all the time. It is true that it is interesting to read books' plays in order, and notice what characters are outlined in one play, that were fully developed in another; but that is a mere matter of personal interest and has nothing whatsoever to do with this stupid overstudy of lams. Can't you go to 'Hedda Gabler' one week and to 'A Doll's House' the next and consider them entirely apart from each other?"

"That is my own attitude. It is so stupid to speak of 'interpreting' them, instead of saying one 'plays Nora' or 'plays Hedda' or 'takes the role of Hilda Wangel.'"

"So when you try to link Nora with Hedda, it is quite a thankless task. To begin with, they have nothing in common. Hedda has no brains whatsoever. She is bored to death principally because she does not enjoy thinking. She would never dream of either working or thinking seriously. Her brains are fairly added from disuse."



Teamans. Even to the Judge, her social equal, she never shows the nervous passion, the passion that possesses her to do thus and to do so. She speaks, it is true, lightly of her gratuitous insult to Miss Tesman, and apologizes faintly by saying, 'These impulses over me all of a sudden, and I cannot resist them. But the apologetic explanation to her caste equal, Judge Brack, is one she would never stoop to offer to her husband or to his aunt.'

"It is in the same vein of self-repression that she sends away Lovborg with the fatal pistol. Not for worlds would she betray to him that he is the only man she has ever loved—ever could love. Never to him! He is beneath her too. She is already anxious to have him out of the way. She confessed too much to him before, in the excitement of their former meeting, when he taxed her with cowardice. She is fighting back every vestige of her emotion—she gives him the pistol with a whisper, not daring to trust herself to louder expression. She represses her voice, herself—until he is out of the room and she has locked the door behind him. Then at last, secure from interruption, she gives way to her overwrought nerves. The manuscript lies at hand, an instrument."

"You see the question of caste has been so overlooked in the explanations of Hedda. To my mind she was nervous as much from a sense of superiority, from an aggravated notion of having thrown herself away upon an inferior, as from any other cause. She was in her own mind fully justified in endeavoring to appear as unlike the ideally suitable wife of George Tesman as possible. Always she must emphasize the social gulf between herself and her husband. She is General Gabler's daughter—Hedda Gabler, rather than Hedda Tesman. She is absurdly intent upon being different from the conventional wife that Tesman might expect to have married."

"With her caste is the obsession, hysteria the expression, and the great ideal of her life is repression."

"So much for Hedda's critics—and the interview bade fair to end had not the interviewer put an incautious question:

"If caste explains so much of Hedda, why could one not consider Nora in



exerts every thought, every bit of energy to regain her strength.

"That is wholly unlike Hedda. Hedda preferred to drift into a stupor."

"But there, as I said, it is impossible to compare Hedda with Nora, any more than George Tesman may be compared with Torvald Helmer. And, moreover, what is the use of the comparison? See 'A Doll's House' as a play, not as a school exercise."

THE FARRERS AT THE WINTER GARDEN.

The Farber girls, who are appearing with Al Johnson in "Shubad" at the Winter Garden, the clever girls with personalities, who are able, as they say on Broadway, to "get their stuff over," began their careers in Chicago, appearing for the first time in a musical comedy "A Broken Idol." These expert young entertainers, who really are sisters, took up the stage through necessity. Their father was a civil engineer and met with an accident which incapacitated him. Having appeared at several club entertainments and private affairs, the Farber girls when the pinch came naturally turned to the stage. Without informing their parents they called on H. C. Whitney at the Whitney Opera House in Chicago. They secured an engagement.

AMUSEMENTS.

RIVERSIDE (B'way at 96th St.)
Two Big Shows
Feature Extraordinary
HELEN WARE
In "THE ETERNAL BARBIER"
An Incident in Novel Dramatic Form by Tom Barry.

BENEFIT
For dependents of Soldiers from New York fighting with the Canadian Forces, under the auspices of the Canadian Club of New York
10th Street—Novel Dramatic Form
Love Little Pipe Band
THE BLUE DEVIL—THE ANZACS
THRILLING WAR STORIES
Julia Marlowe, Henry E. Dixey, Frances Alda, B. B. Baker, George Granger, Julia Arthur, Ricardo Martin, Evelyn May, Eva Gamble, Mrs. McFarlane, Florence Macbeth, Taylor Holmes.
Raymond Hitchcock, Master of Ceremonies
HIPPOTROME
Tonight at 8:15. No War Tax
Seats at Box Office, 50c to \$5. House Seats 10c to \$2.50. Box \$2.50 to \$10.00.
LEXINGTON THEATRE (4th St.)
Commencing Monday, May 6
Lose's mystical play and musical drama
THE MYSTERY OF LIFE
Entire Work by J. F. X. O'Connor, S. J.
A blessing by his Holiness Pope Benedict XV. under the auspices of the Holy See.
Meta, Tues. Thurs.
Seats on Sale, 50c to \$2.50.

The girls began in the chorus. Constantine, the smaller of the two, getting a small baby part. While playing in "The Broken Idol," the Farber girls attended school, and, not being of age, were in constant trouble with the city society. They remained with "The Broken Idol" through its run and then took to drawing room entertainments. One night at the South Shore Country Club in Chicago a temperamental prima donna refused to appear on account of her name not being printed in type large enough to suit her. The girls took her place, and it happened that a well known vaudeville manager was in the audience. He was impressed by their ability, and so on the following Monday night they made their vaudeville debut at the most important house of this kind in Chicago, the Majestic Theatre. The girls made a hit and were immediately offered a season in the Orpheum circuit. Will Rossett provided them with songs. "Mr. Rossett," said Constantine Farber last night, "looked after us as if we were his own children and he arranged an act for us and attended to all our business during the entire season. When we next appeared at the Majestic Theatre in Chicago we were happy to find our names in electric lights along with Wilton Lackaye."

"We opened in the East in vaudeville for Mr. Shea of Buffalo, after which we received the New York Keith Theatre. In the meantime our father died, leaving just us three, mother, sister and myself. We have been great companions, mother being with us continuously. We did vaudeville for four years, being headlined in every Keith theatre in the United States. This engagement in 'Shubad' is our first production engagement, thanks to J. J. Shubert."

AMUSEMENTS.

EMPIRE (B'way at 40th St., Eves. at 8:15)
TO-MORROW 8:15 SHARP
CHARLES FROHMAN Presents
ETHEL BARRYMORE
in the New 3 Act Comedy
DELINDA
By A. A. MILNE
PRECEDED BY J. M. BARRIE'S
"THE NEW WORD"

Are you one of the 275,000 people who have seen
Business Before Pleasure
with Barney Bernard & Alexander Carr
at the **ELTINGE Theatre?**
Don't let them feel sorry for you!

BELASCO (44th St. at B'way)
288 TO 295 TIMES
DAVID BELASCO presents
POLLY
WITH A PAST
Aren't you ashamed to tell your friends you haven't seen
Parlor Bedroom and Bath
with Florence Moore
at the **REPUBLIC Theatre?**
The Biggest Hit of the Season

PARK (THEATRE, Columbus Circle, Tel. 8350 Col.)
Eves. 8:15, Mat. 2:30
Wed. & Sat. 2:30
The All Round The World Success!
"SEVEN DAYS LEAVE"
In four acts and six scenes
Original Notable N. Y. Cast
By WALTER HOWARD.
Now playing its 5th Big Month here to CROWDED HOUSES, also in Canada, Australia, South Africa, the English provinces, and at the Lyceum Theatre, London, where it has played over 700 consecutive performances, to the greatest box office receipts ever played to by any attraction in theatrical history. More than 3,000,000 (three million) delighted people have seen this play during the past 18 months.
PRICES, 25c, 50c, 75c, \$1, \$1.50
NO HORRORS NOT A MOTION PICTURE

AMUSEMENTS.

THEATRE CENTRAL PARK WEST 424 ST.
FRIDAY & SATURDAY NIGHTS, MAY 17 & 18
SPECIAL MATINEE SATURDAY, MAY 18th
THE AMERICAN RED CROSS
Announces This Outstanding Cast:
GEORGE ARLISS
JULIA ARTHUR
JAMES T. POWERS
GEORGE McFARLANE
LAURETTE TAYLOR
GEO. M. COHAN
JAMES K. HACKETT
BERYL MERCER
ELEANORA McINTOSH
H. B. WARNER
MRS. FISKE HELEN WARE
O. P. HEGGIE BURR
CHANCEY OLCOTT
in J. Hartley Manners' Play
"OUT THERE"
AUCTION SALE of first choice of seats for Opening Performance at LIBERTY THEATRE FRIDAY AFT., MAY 10th, at 4
Regular Seat Sale at Century Theatre Box Office Monday, May 13th.

A PLAY A WEEK.
"The Man Who Came Back," with the original cast headed by Mary Nash and Henry Hull, will be on the boards at the Standard this week.

"Oh, Look," with Harry Fox, is the attraction at the Bronx Opera House. This farce will be presented with the original cast, including Harry Kelly, Genevieve Tobin and Betty Hope Hale.

Loew's Seventh Avenue will have "Mutt and Jeff Divorced" for the coming week. It is a musical comedy with a large cast.

and we have been most happy here, thanks to Mr. Johnson, a splendid company and the New York audiences. She practices religiously two hours a day. She hopes to be able to sing an important role in the near future. She practices religiously two hours a day. We make Gramofone records for the Columbia and Pathe companies, and I take French lessons. So we feel we are making the best possible use of our spare time. It is my ambition to be featured in a farce comedy with possibly one or two songs; Irene, of course, wants to sing attractive songs in musical comedy. So here's hoping."

BETH LYD'S SCHEME TO HELP.
Beth Lydy, who plays the title role in "The Rainbow Girl" at the New Amsterdam Theatre, has started a movement that, if it keeps going as it is, will sell a lot of War Savings Stamps and put many thousands—

AMUSEMENTS.

NEW AMSTERDAM THEATRE 494 St. near B'way
SLAW & ERLANGER, MGRS.
Eves. 8:15, Mat. 2:15
PRICES 50c to \$2.00, except Sat. Night, Best Seats \$2.50.
THE LAUGHING MUSICAL COMEDY
SUCCESS OF THE YEAR!
KLAU & ERLANGER'S RADIANT MUSICAL COMEDY GEM
THE RAINBOW GIRL
ITS FUNNY!
VERY! VERY! VERY FUNNY!

ATOP NEW AMSTERDAM THEATRE W. 42nd St.
MEETING PLACE OF THE WORLD
ZIEGFELD NEW **MIDNIGHT FROLIC**
A SENSATION 150 NIGHTS

GEO. M. COHAN THURSDAY, MAY 9th TO-MW
THEATRE, B'way, 43 St. Klaw & Erlanger, Mgrs.
SEATS
The Kiss Burglar
A MUSICAL ROMANCE
BOOK AND LYRICS BY GLEN PATTERSON
MUSIC BY RAYMOND HUBBELL STAGED BY EDGAR HOBRECK
JULIAN MITCHELL
With
FAY BAINTER
DENMAN MALEY
HARRY CLARKE
JANET VELIE
GERTRUDE HARRISON DORE & CAVANAUGH
and
ARMAND KALISZ
GRACE FIELD
CYRIL CHADWICK
R. PAYTON GIBBS
FRANK K. COOPER
FREDERICK LLOYD
A PEACOCK ALLEY CHORUS

LIBERTY (THEATRE, W. 42nd St.)
Eves. 8:20, Mat. Wed. & Sat. at 2:20
COHAN & HADDIS present
GOING UP
TOPS ALL
MUSICAL COMEDY SUCCESSES.
THE TALK OF THE TOWN

AMUSEMENTS.

THEATRE CENTRAL PARK WEST 424 ST.
FRIDAY & SATURDAY NIGHTS, MAY 17 & 18
SPECIAL MATINEE SATURDAY, MAY 18th
THE AMERICAN RED CROSS
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yes, hundreds of thousands—of dollars in Uncle Sam's pockets to help down the Kaiser.

Miss Lydy's scheme is the old chain letter idea worked out a bit differently. She has sent to every member of "The Rainbow Girl" company a Government Thrift card with the first 25 cent War Savings Stamp in place and the following letter:

My DEAR Mr. So-and-so—I expect you'll think I'm a mean thing to put you to all the trouble I'm going to, but we've just got to win this war and that will take a lot of money. That's my excuse for starting this thing.

I am enclosing a Government Thrift card with the first 25 cent War Savings Stamp in place. Fill this card up and keep it for yourself. It will be worth \$5 to you one of these days. Then go to the Post Office and buy five 25 cent War Savings Stamps and get five Government Thrift cards. Put a stamp on each card. Fill the cards out in the names of five of your friends and mail them with letters similar to this.

Now, wait a minute before you holler. It won't cost you much after all. To fill out the card I send you, you'll have to buy fifteen more stamps. That will be \$3.75. Then the five stamps you buy to put on the cards you mail to your friends will cost you \$1.25 more. That's \$5. But if you take your own card to the post office after it is filled out and pay 15 cents they will exchange it for you for a \$5 stamp. So you see all you will be out of pocket will really be just that 15 cents, for your \$5 is as good as gold.

Oh, yes, there is the trouble of writing letters and all that. But what do you care? You're helping to lick the Kaiser.

And just to think of all the money this scheme is going to bring in to

Uncle Sam. Each card filled out represents \$4 paid over to him and he gets it all too. Now I have sent out twenty-five cards. That's \$100 right there. If each of the persons to whom I have written sends out five cards, that will be 125 cards, representing \$500. If each of these 125 sends out five cards, that will be 625, representing \$2,500. The next batch of letters will bring in \$12,500, and the next \$62,500, and the next \$312,500 and the next \$1,562,500. My, it makes my head swim! But that's enough to show you how it grows.

So get busy! Do it now! Help lick the Kaiser!

BETH LYDY.

AMUSEMENTS.

LAST WEEK AT THE HIPPODROME.
This will be the last week of the season at the Hippodrome, as only twelve more performances are to be given of Charles Dillingham's pageant "Cheer Up!" before the biggest playhouse in New York closes its doors for the summer months and work begins on the spectacle which is to reopen it again next autumn. Although the current year has been the most prosperous in the history of the Hippodrome, and even now the popularity of "Cheer Up!" is not waning, as has been evidenced by the week just closed with houses crowded twice daily with patrons from all parts of the country, the long engagement must end to prepare a production of such size and magnitude as the Hippodrome requires.

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